

AMONG OUR CONTRIBUTORS

Richard John Ascarate graduated from Princeton with a B.A. in physics. Three years later he moved to Germany to teach ballet and direct his own dance company. He has performed in and traveled throughout Japan and China. He holds a Ph.D. in German from the University of California, Berkeley, and lives in the Washington, DC area.

Nadia Bozak recently received a Ph.D. in Comparative Literature from the University of Toronto. She now teaches documentary film at Wilfrid Laurier University and the University of Toronto. Her latest essay is forthcoming in *Refractory*. A first novel, *Orphan Love*, was published in March 2007, and a second will be released in 2009.

William Johnson has been writing for *Film Quarterly* since the 1960s, including (among more than seventy contributions) reviews of *Marnie* (fall 1964), *Straw Dogs* (autumn 1972), *L'Argent* (summer 1984), and *Russian Ark* (winter 2003–04).

Marsha Kinder's first solo contributions to *Film Quarterly* were "The Return of the Outlaw Couple" and a review of Boorman's *Zardoz* (both in summer 1974), her most recent a review of Almodóvar's *Volver* (spring 2007). She has been a member of the editorial board since 1977. Her new book, *Interactive Frictions* (co-edited with Tara McPherson), is forthcoming from University of California Press.

Paul Thomas's "Fassbinder: The Poetry of the Inarticulate" opened the winter 1976–77 issue of *Film Quarterly*. His books of political theory include, most recently, *Marxism and Scientific Socialism: From Engels to Althusser* (Routledge, 2008). He is presently seeking a publisher for a collection of his writings about film. In the next issue he will begin a regular column.

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COVER PHOTO Michael Kenneth Williams in the fifth season of *The Wire*. Photo: Nicole Rivelli. © 2008 HBO.

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